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and John Dowland, with three books and the collection called "A Pilgrimes Solace." The subjects are of the greatest variety: love-lyrics, classical conceits, pastorals, psalms and dirges, songs on public characters, on the Gunpowder Plot, on tobacco, beer and ale, on the seasons. The editorial equipment consists of brief notes on sources, authorship, and other facts concerning the songs, with a full index of first lines and of authors.

Rollins, Hyder E. (ed.). *Old English Ballads, 1553-1625*. Pp. xxi, 423. Cambridge University Press, 1920.

The remarkable development of publicity methods in the last few years, by which corporations spend vast sums in appeals for public sympathy, or colleges seek to increase appropriations, or the ordinary citizen is urged to buy a stamp or bond, all in short that we call "propaganda," finds a counterpart in methods used by our ancestors in days before newsprint was as common as it is today. Henry VIII was irritated by black-letter ballads directed against Wolsey and Cromwell; he complained, also, to his brother-monarch, James V, of the Scottish ballads, in which he himself was satirized, to which James retorted that he suspected them to have been written "by some of your own nation." John Fox commended Cromwell for having contrived that "divers excellent ballads" had been written and sent abroad concerning the suppression of the popish idolatry. One aspect of the work of the group of professional ballad-mongers was thus analogous in some respects to that of the modern publicity man.

Illustrations of this point may be found in abundance in Dr. Rollins' invaluable collection of ballads and in his introduction to the book. The editor has collected a large number of ballads entered in the stationers' registers and now first identified and printed. Many of them are on religious subjects, some of these being controversial and others songs of devotion. Many of them are on themes similar to those found in Mr. Fellowes' collection of Madrigals, thus illustrating the great interest in lyric poetry during the period. Besides the printed ballads, Dr. Rollins includes a large number transcribed from manuscripts, the result being a collection of incomparable richness. The editorial apparatus, besides the general introduction, consists of special introductions to the texts, variants and a glossarial index. The book is beautifully printed and bound, the publishers having given it a form worthy of its unique value to all lovers of poetry as well as to students of Elizabethan literature.

Pound, Louise. *Poetic Origins and the Ballad*. Macmillan, 1920.

The writer of this review, having read a good share of the papers composing this volume on their appearance in the *Publications of the Modern Language Association*, *Modern Philology*, *Modern Language Notes*, etc., read the book on its apt appearance somewhat as she sometimes reads novels,—the preface, the *mise-en-scène* of the opening chap-